/921 cont./

X881 533 The leader sometimes shouts encouraging words. At that time Santiago spoke as follows: "My spirit [enthusiasm] is still alive and strong. Thus I shall go on singing!" Black interrupted him: "Attention, everyone. We must sing with much more vigor!" Santiago continued: "So let us go on singing!" He himself made a great effort to stir up those present and make them take part enthusiastically. The vigorous singing lasted for 20 minutes. Suddenly Santiago cried: "Someone has painfully stepped on me. I feel very weak!" As a matter of fact, he was not feeling well at all that day. In order to make himself feel better, he jumped up and danced through the Great Hut. As he did so, he cried: "There in the land of my mother where I experienced the čiéxaus for the first time, I was never stepped on. But here someone stepped on my foot very painfully, awãi. But let us sing on!" He soon tired and slowed down, and the general singing again became weak.

X881 533 535 It is solely the mental state of the participants and the prevailing mood that determine the length of these group performances. Anyone who has become somewhat tired, usually through being too active, sits down for a few minutes and lets the compact mass of dancers pass by. Afterward he again joins the great cluster and acts as enthusiastically as before. Individual leaders inspire most of the others solely by their own attitude, and then the group singing and dancing sometimes lasts for more than two hours. Thick clouds of dust fill the whole interior of the čiéxaus hut, but in their eager animation everyone disregards it.

X881 535 •786 While the singing proceeds with more or less uniform intensity, an individual is now and then seized with particular excitement. He will get to his feet as though he is furious and will move with trembling restlessness through the Great Hut from one exit to the other. In the process, a few people standing in the center are sometimes strongly shoved aside. They will say: /922/ "That person has been seized by késpiš [spirit, enthusiasm]!" The aroused person will dance back and forth in the čiéxaus hut until he is exhausted.

One evening clumsy Mary suddenly jumped up and stepped into the center. She breathed heavily as though she were raving mad and her whole body trembled. Furiously she grasped a piece

/922 cont./

X 881 535 786 of meat in both fists and tore off great hunks with her teeth, hastily swallowing them. The other pieces that she tore off were thrown into the fire. She made a slight motion with her head and Gertie and Emilia stepped in front of her. Holding the larger piece of meat between her teeth, she let both of them tear off a scrap with their own teeth. Very much stirred, all three danced through the čiẽ́xaus hut, showing the pieces of meat held between their teeth. With a fixed gaze they stared in the direction in which they moved. Their frantic behavior continued until, tired out, they sought their places. The Yamana explain such an exhibition by saying that a great enthusiasm has suddenly filled the person, that "his kẽšpiś seizes him!"

X 881 535 533 It is not a fixed rule but it is customary to conclude the evening singing and dancing almost always with the tã́xer song, the so-called song of the yékamuš. It is begun by some person who gets up and strides through the entire room dancing. At the same time he holds his dance staff horizontally in front of him, a sign that he is asking for something. He is given pieces of meat, berries, or fungi, which he joyfully accepts, dances contentedly through the hut, and gives some of these things to other persons. He keeps a small portion for himself and eats it, as do the others, with visible satisfaction. All the people present accompany the song with a forward, rolling motion of the right arm alone, or they hold the dance staff horizontally with both hands and roll it forward and upward. The singing and body movements increase until they become lively, for with this the entire performance is supposed to end for this time. Thus the tã́xer song is a farewell to the day, a genuine evening song. It is also intended as an accompaniment for the "spirits" on their way home, for they, too, withdraw after their long stay here on this day. The arm movements, with or without the staff, are supposed to indicate the work of rowing as one glides over the waves. Since the tã́xer song is also intoned at the end of the entire čiẽ́xaus celebration, these arm movements are meant to indicate the departure by boat of the many participants who now scatter in all directions.

X 881 533 781 The particular purpose of the tã́xer song is "to attend to the spirits who have come from afar to the čiẽ́xaus gathering, to calm them down after their lively participation and make them